

SEPTEMBER 1992

Guide

TO THE ARTS



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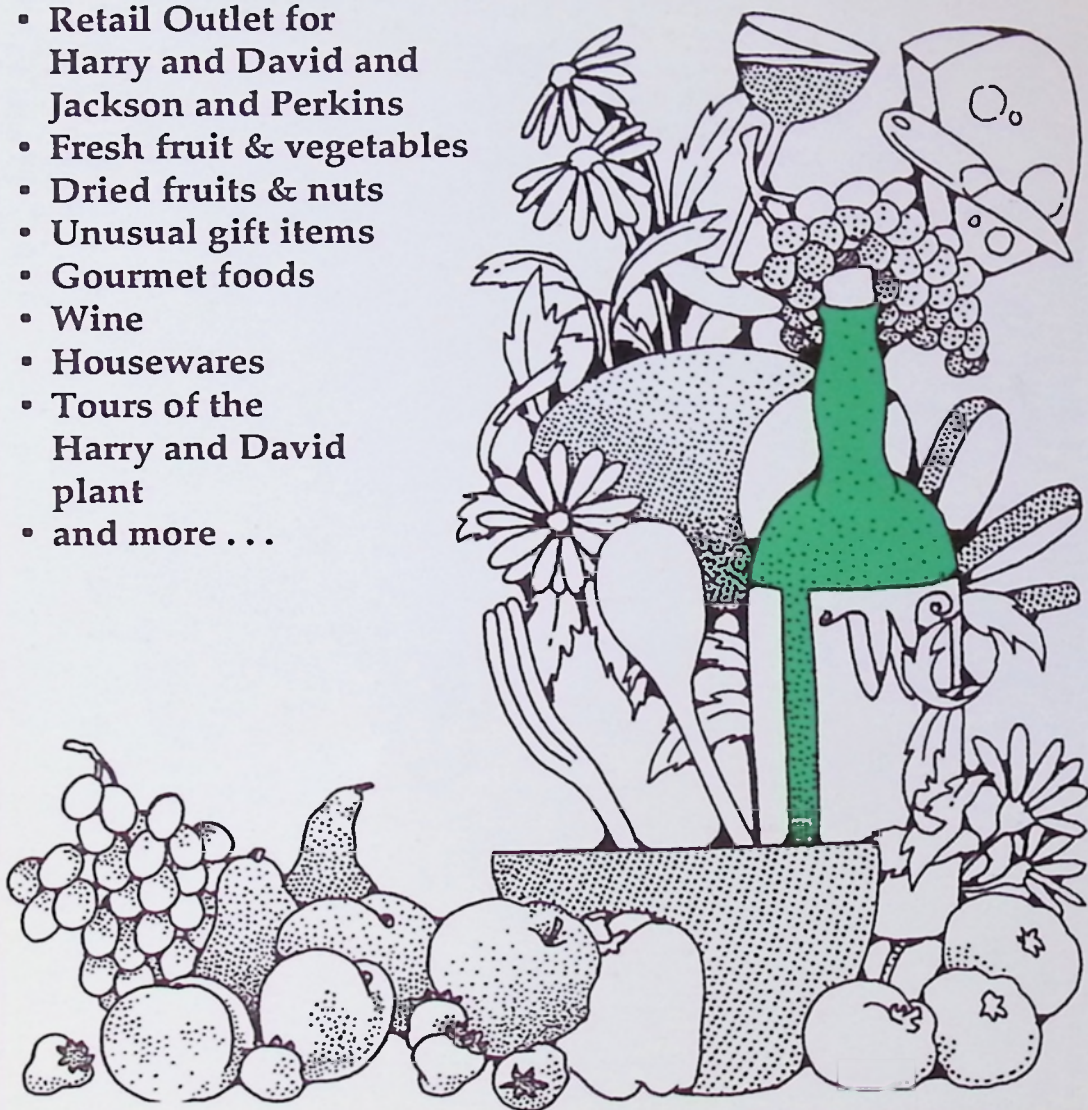
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Bill's Site, oil stick, by Mark Zentner is one of the pieces being offered at the Rogue Gallery's 30th Annual Art Auction to be held on September 12th. Photo copyright © 1990.

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Guide

TO THE ARTS

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Calendar of the Arts Broadcast
Items should be mailed well in advance to permit several days of announcements prior to the event.

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In July I reported upon the effort by several Republican members of the U. S. Senate to craft an amendment to public broadcasting's reauthorization bill which would create a mechanism for determining whether public radio's programming was "objective and balanced."

In that column I described the amendments as follows:

The amendments were offered with the stated objective of achieving "fairness, balance and objectivity" in public broadcasting's programming and with the note that the Corporation for Public Broadcasting (CPB) had existing statutory authority to assure that outcome. CPB is the agency created in 1967 to receive, and distribute, all federal support for public broadcasting. Originally conceived as a "heat shield" to insulate public broadcasters from political interference by the federal government, under these amendments CPB would actually become the instrument of that interference.

The problem with the amendment, as I see it, is that the members of CPB's Board of Directors are appointed by the president and confirmed by the Senate. Certain members of Congress, and listeners, firmly believe that public broadcasting is politically biased. I don't happen to think that is so. One will occasionally hear individual programs which may fail the test of balance but, when the programming is taken as a whole, I believe it is balanced to the degree that is reasonably attainable. I can tell you that, here at Jefferson Public Radio, we receive an equal amount of mail from both conservatives and liberals complaining that programming is unbalanced in the direction they each find troublesome. Generally, I take that as a good sign that our programming is, on the whole, hitting things about in the middle, which is exactly where it should.

But the perception of imbalance is there for those who believe it to be so. Congressionally appointed CPB board members will be under pressure to corroborate the *a priori* conclusion of members of the Congress who already believe

The Slide Has Begun

public radio's programming is biased.

My July column drew a number of responses from listeners—many of whom assumed that the amendment has been defeated in the Senate. That is unfortunately not the case. The Senate adopted the amendment with little debate and did so overwhelmingly. Action by the House has not occurred as of the time this column is being written but there is no expectation that the House will reverse the Senate on this point. So the amendment should shortly become law.

In seeking to entice public broadcasters into acceding to this amendment without a fight, they were told that this amendment will cause no change in programming. The existing statutes already required public broadcasters to be fair and balanced in their programming and this change, by creating procedures for reviewing programming and developing new programs to redress imbalance when it is discovered, would really not change anything.

Two developments have recently occurred which reveal potential new threads of this discussion.

First, the new chairman of the CPB Board of Directors, Sheila Tate, on June 22 in San Francisco delivered her first major address at the annual meeting of the public television stations. It is on the whole a good statement. But one section troubled me. In discussing CPB's "new challenge" to perform under the terms of this amendment, Ms. Tate said:

If there is one lesson to be learned from

the events of the past six months it is this: A perceived imbalance is as important to address as a real imbalance. It is often said that perception is reality. I'm convinced that we need to do some work on how we are perceived in some quarters.

This is a perception problem—and if Ms. Tate's intention is to use CPB's authority to make clear that, when there is no literal programming imbalance, the problem is solely a perceptual one, that would be a constructive addition to the

Certain members of Congress, and listeners, firmly believe that public broadcasting is politically biased. I don't happen to think that is so.

discussion. If, however, CPB were to use its new responsibility to attempt to deal with a perceptual problem by placing undue emphasis upon CPB's content analysis and programming redress functions, such an approach would represent a very serious threat to the integrity of the nation's public broadcasting system. The fact that this type of concern even arises is, itself, an indication of the difficulties raised by the process which the Congress is imposing upon public broadcasting through this amendment.

A second development arises from a somewhat unexpected quarter. In mid-July NPR management announced its intention to modify its contractual arrangements between NPR and its member stations covering their broadcast of NPR programs. Effective October 1, NPR expressed its intention to forbid

stations to insert other programming into "windows" routinely provided in NPR programs for the insertion of news, weather or station breaks. Under this arrangement, stations could not insert programming from the BBC, "Marketplace," "Star Date," "National Native News" and other nationally distributed programming. While some observers suspected that this new policy was really aimed at containing opportunities for NPR rival, American Public Radio, to gain access to public radio stations' air waves, NPR's official reason for this change ran in other directions. In addition to seeking to preserve NPR's quality, and the value of the NPR programming to its underwriters, NPR cited the new CPB objectivity and balance provision for its action. In NPR's words, "Public broadcasting is under unusual scrutiny with respect to objectivity and balance. We welcome that scrutiny, and at the same time need to be in the strongest possible position to respond to it. This policy will clarify accountability in a way that helps stations and NPR fulfill our obligations to provide the highest possible quality programming possible."

At the NPR stations' meeting in May, when the objectivity and balance amendment was discussed, NPR's official representative for the dialogue was questioned about the effect of the then proposed CPB objectivity and balance amendment. Her response was: "It absolutely in no way alters the stations' responsibility and right to make programming decisions." If NPR's response had been anything but that, I imagine a substantial hue and cry would have been heard about this amendment.

Now, citing the need to satisfy CPB's objectivity and balance mission, NPR wants to restrict programming practices that it readily concedes are already in effect.

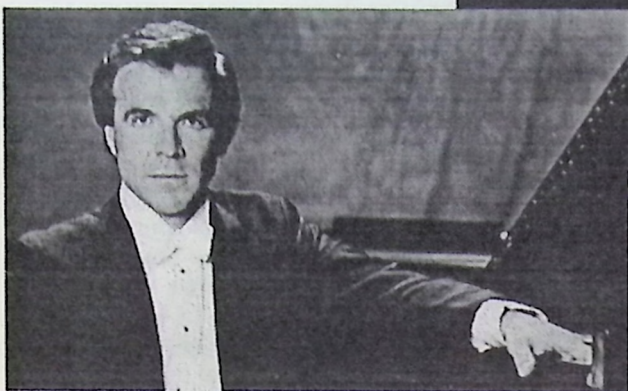
I titled my July column, devoted to the objectivity and balance amendment, "Down the Slippery Slope."

The slide has begun.



Ronald Kramer
Director of
Broadcasting

Misha Dichter



The Golub-Kaplan-Carr Trio

Chamber Music Concerts

By Greg Fowler

The next time someone asks you where in the Valley they can hear international master artists performing chamber music masterworks composed by musical masters of the Renaissance through the Contemporary Periods all on one series, and only on Friday evenings, there really is only one answer... The 1992-1993 Chamber Music Concerts' Master Series at Southern Oregon State College.

Indeed, the 1992-1993 season promises to be one of the most varied, educational, and beautiful in the nine-year existence of this unique series at the College. Twenty virtuoso performers—four hornists, two pianists, five violinists, three cellists, two violists, and four singers—are applying their special talents to the works of fifteen master composers spanning more than three hundred years of musical history.

As a CMC first, the American Horn Quartet, an ensemble of gifted American players currently principals of various European orchestras, will

open the season with a Benefit Concert on October 23.

Following that, the series will officially open with the appearance of the Golub-Kaplan-Carr Piano Trio on November 6, a powerful new ensemble of musicians who are justifiably garnering accolades from critics and public throughout the world.

The evening of December 11 will be a date not to be missed. The great American pianist Misha Dichter is returning to Ashland following his stunning display of pianism on the Steinway in 1989, a concert which raised more than \$4,000 toward the purchase of the instrument for Southern Oregon audiences. This time, Dichter is coming to inaugurate a new addition to the series, the annual Western Bank Steinway Celebrity Recital, designed as a benefit concert to help the series reach financial self-support status while keeping the new Steinway in center stage.

The remaining three concerts in the 1992-1993 season will feature three groups of dynamic young



The Scholars of London

The Maggini Quartet



1992-1993 Master Series

European artists well on their way to becoming Misha Dichters of their own generation.

On January 15 another first for Chamber Music Concerts will begin the new year when The Scholars of London make their West Coast debut in Ashland. This quartet of gifted young English vocalists has appeared all over the world in the last few years. It is appropriate that they now add the Rogue Valley to this list of impressive cultural centers. This a cappella group will perform a program of both musical and cultural diversity from Palestrina to Copland.

The Swiss then add their unique perspective to the chamber music mix by the appearance of The Quatuor Sine Nomine, literally the No Name String Quartet. Indeed, while their name may be unfamiliar, their recent appearance on *St. Paul Sunday Morning* convinced the listening audience that they are moving toward making an impressive name for themselves in the world of chamber music.

The Season will end with the April

2 appearance by five English performers in the form of The Maggini String Quartet and guest pianist Clive Swansbourne making his second appearance in Ashland following a Steinway benefit recital in 1989.

Based on the many successes of the previous eight years, no one can deny that Chamber Music Concerts is committed to bringing Southern Oregon audiences nothing but the finest in chamber music literature performed by some of the world's best established and emerging artists on instruments bearing famous names.

The 1992-1993 MASTER SERIES promises no less. Tickets are now on sale. Call Lesley Pohl at the Division of Continuing Education, 552-6333, for information.

Greg Fowler, Founder and Director of the Series, is an avowed chamber music aficionado, parent of two young chamber musicians, singer, scientist, and Director of the Honors Program at Southern Oregon State College.

ECHOES

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Echoes is a soundscape of modern music. Seamless, shifting, flowing, it bridges new age, minimalism, space music, new acoustic music and world fusion.

Echoes reflects the parallels of contemporary music, creating a global sound that flies across boundaries of time and culture. Classical minimalism expands the frontiers of space music. Contemporary music draws upon the experiments of the avant-garde. New acoustic music fuses traditions from many lands. World music becomes a two-way transit as Brazilian, African and Indian musicians employ electronics and western forms and American and European composers explore world percussion instruments and rhythms.

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KSBA 88.5FM Coos Bay
KSKE 90.9FM Klamath Falls
KAGI 93.0AM Grants Pass

Stories Worth Telling

BY ANNIE HOY

What do you get when 60 seventh, eighth, and ninth graders are asked to observe the world around them and then write a story with a moral or a commentary? You get "Stories Worth Telling."

That's just what happened this summer when young people from Southern Oregon and Northern California worked with storyteller and commentator Thomas Doty and Jefferson Public Radio. The youngsters were attending Southern Oregon State College's "Academy," a program for talented and gifted students. They had signed up for the radio commentary class with the expectation of expressing an opinion and "being" on the radio. Four groups of 15 students each spend a week with Doty in a classroom setting, discussing the different types of radio commentary, descriptive and narrative writing techniques, and radio voice delivery. On the first day of class, students toured the Jefferson Public Radio studios and observed a recording session. Doty divided each class into five groups of three students. Each group collectively wrote their story or commentary, and divided the script between them. Then they practiced performing their piece with the expert advice

of Doty. He showed them breathing and relaxation techniques to combat the giggles and coached them to express themselves in a lively manner. By the fifth day of class, they were ready to record.

Group by group they filed into the studio, stood before microphones and delivered their scripts while I balanced youthful voice levels and tended the tape recorder. The resulting stories are amazing considering the ages of these young people. More often than not, the commentaries focus on environmental issues with a theme of working together to solve problems. Racism and greed were also approached with an insight usually reserved for someone older.

Listening to each group's finished product leaves you feeling hopeful about the next generation coming up behind us. This month, "Stories Worth Telling" will be a regular feature each week on *The Jefferson Daily* through the end of the year. Children don't always get the chance to express their opinions in a public forum. This is their opportunity to let adults and their peers know the issues that matter to them.

Annie Hoy is Jefferson Public Radio News Director.

After Eda Jameson moved to the Rogue Valley in 1983, her idea of a fall music festival became a reality when the first September Music Festival was held. This year will bring the ninth festival to our area, and, as in each previous festival, outstanding local artists will again be presented at the Medford Westminster Presbyterian Church, 2000 Oakwood Drive, at 3pm on September 13, 20, and 27.

The first concert on September 13th will include woodwind members of the Rogue Valley Symphony: Don Struthers, clarinet; Sherril Kannasto, flute; and Raymond Weaver, oboe. Struthers has appeared as soloist in one of the 1969 Rogue Valley Symphony concerts, has taught at Southern Oregon State College, is principal clarinetist for the Ashland summer band, and appears often in chamber music concerts in the Rogue Valley. Kannasto is a co-founder of the Northwest Bach Ensemble, a manager of the Shakespeare Festival Ticket Office, a teacher of the flute, and a part of many chamber music groups. Weaver served as principal oboist for the Houston Symphony for 34 years

she is well known for her many appearances in the Rogue Valley. She holds B.A. and M.A. degrees from U.C.L.A. and has worked with Florence Fernald and Emanuel Bay, both of whom had studied with Leopold Godowsky; in Santa Barbara, with Michelangelo, one of the world's greatest pianists; in Lugano, Switzerland; and with Denise Lassimonne of the Tobias Mattay School in London and Buriton, England. She was part of the International Piano Festival at the University of Maryland in July and will give concerts and master classes again in eastern colleges in October.

Eda Jameson's program will include *Air: The Harmonious Blacksmiths* by Handel; *Sonata in A Major, Op. 2, No. 2* by Beethoven; *Novelletten, Op. 21* by Schumann; *Three Preludes from Op. 23* by Rachmaninoff; and the *E Major Nocturne, Op. 62, No. 2* and *B minor Scherzo, Op. 20* by Chopin.

The third and final concert will present Susan Olson, soprano, who last summer worked with the American Institute of Musical Studies in Graz, Austria. She has appeared twice with the

1992

S E P T E M B E R

Music Festival

and has played under practically all of the world's greatest conductors.

The program for this first concert on September 13th will open with the Mozart C minor Fantasia, K 475 for Piano played by Eda Jameson, pianist, who will assist all the woodwind players on this program. This will be followed by the Brahms Sonata in F minor, Op. 120, No 1 for Clarinet and Piano, a truly magnificent work. The flute will be featured in the Sonata in E minor for Flute and Piano by Poulenc. After intermission the program will continue with the Saint-Saens Sonata in D Major, Op. 166 for Oboe and Piano and close with a first Rogue Valley performance of Vagn Holmboe's Quartetto Medico, Op. 70 for Flute, Oboe, Clarinet, and Piano.

The second concert on September 20th will feature Eda Jameson in a piano recital. Having appeared in concerts in Europe, Australia, Mexico, and the USA,

Rogue Valley Symphony as a soloist in Beethoven's Ninth Symphony and in Haydn's *Creation*.

As a frequent artist with the Rogue Opera she was last seen and heard as Gilda in *Rigoletto* and as Adina in *Elixir of Love*. With Eda Jameson she has appeared in recitals for Friends of Music in Brookings and on the concert series of Western Oregon State College.

The final concert on September 27th will feature lieder and light opera selections. There will be art songs by Beethoven, Schubert, Franz Abt, and Richard Strauss. After intermission the program will include pieces from "The Merry Widow," selections from Gilbert and Sullivan, and songs by Sigmund Romberg and Victor Herbert.

No admission is charged in order to make it possible for anyone to enjoy the music. Donations are needed and gratefully accepted, however.

ANYTHING CAN HAPPEN

By Susan Goracke



Barbara Liles and Barbara Haley (standing)

What would Heaven be like if God went on vacation? Would Gabriel blow his own horn? And with the help of a little devilry, could Heaven resemble a Reno casino?

Musical comedy collaborators Barbara Haley and Barbara Liles asked themselves these questions before coming up with some hilarious answers in their original musical, *Anything Can Happen*, opening September 11 at Barnstormers Theater in Grants Pass.

Under Haley's direction, a cast of nine characters brings their story to life, including Gabriel, St. Peter and Jeremiah, who run Heaven like a corporate board meeting. Complications arise when two other charmingly inept angels

mistakenly escort a very much alive newly-wed to Heaven and compound the error by bringing in the devil and his willing accomplice who are disguised as TV evangelists.

But, according to its creators, the musical has more to offer than just funny lines. "Although we have treated this subject as a comedy, those who want a message will find it beneath the laughs," said Haley.

And Liles, who came up with the show's premise, said it couldn't be more timely. "There have always been religious charlatans, but with the advent of cable television, their numbers have increased. They're reaching so many more people," she said. "Almost every

day in the news we hear of unethical religious evangelists. It's a subject that needs to be exposed."

Liles believes that when you treat a serious topic with humor, you can often get your point across more effectively. "We're trying to show that almost anyone can be taken in by a good con man—or woman," she said.

Cast as the devil is Burt Eikleberry, a Grants Pass High School English teacher who has appeared in several Barnstormer productions and has an extensive acting background. He gets to use some of his tap-dancing talents in two of the numbers, "Brand New Start" and "We've Got A Hit." Dancer Penny King, who is also choreographing the show, plays his "sidekick."

Veteran Barnstormer actress Pat Durden and 14-year-old Sarah Goracke will play two of the angels.

Other angels include Tony Lentini, Mike Gunn and Scott Tracy. Lentini and Gunn have been seen in numerous Rogue Valley productions. Tracy moved from Southern California two years ago, where he appeared in musical productions. KAJO radio announcer B.J. Calvert, in his fourth Barnstormer performance, plays the newly-wed.

There are 15 original numbers in the show, running the gamut from upbeat full-cast show tunes and comedic character songs to tender ballads. They encompass several musical styles, including a tango, a rousing march by Gabriel and a bluesy bump and grind performed by King.

"This is all very melodic music. People should come out of the theater humming several of the tunes," said Liles, who has been a musician most of her life. As a child, she studied piano in St. Louis, where she gave her first solo recital at the age of 11 and played over the radio at 13.

She earned her bachelor's degree in piano performance at Centenary College in Shreveport, Louisiana, where she was also assistant organist in a large Episcopal church.

When her husband was transferred, she became organist at churches in Houston, Texas, and Ventura and Bakersfield, California before moving to Grants Pass in 1988. She is currently organist at St. Luke's Episcopal Church where she formed and directs a boys' choir and a handbell choir. She also performs with St. Luke's String Quintet.

One of her proudest achievements



PENNY KING



PAT DURDEN



BURT EIKLEBERRY



TONY LENTINI

came in 1972 when she was musical director of *The Music Man*, the first American production in Singapore. In Bakersfield, she directed music for a community theater and wrote short productions for civic organizations.

After moving to Grants Pass, she accompanied for RMT's *Mame* where she met Haley, its director. The two became friends and repeated their roles the following year in RMT's *Annie Get Your Gun*. They also collaborated on an RMT benefit, *Putting It Together*, a musical review.

Haley's background has been both literary and theatrical. She grew up in the Rogue Valley, graduating from Medford High School. She was an announcer and copywriter at KMED for two years and has been a reporter, columnist and theater reviewer for newspapers in Washington, D.C., Elkton, Maryland and Mesa, Arizona.

In Mesa, she taught in the theater department at the community college, performed and directed in the Phoenix area and was elected president of the Arizona Branch of Screen Actors Guild.

She returned to Oregon in 1976 to teach at Rogue Community College, where she directed over 35 plays and musicals, including dinner theater at the Riverside Inn. She has performed in and directed several Barnstormer productions as well as *La Traviata*, *Il Pagliacci* and *The Merry Widow* for Rogue Valley Opera.

When the two met, Haley had just had a melodrama produced which she had written, and Liles had begun writing a musical based on a popular older play.

"I started writing it as an exercise after taking a comedy writing workshop from television writer Danny Simon (brother of Neil Simon) in Santa Barbara. I asked myself, 'What's the funniest show I know?' and 'Could I turn it into a musical?' I was never even thinking production," Liles said.

She had about 80 percent of it completed when she began collaborating with Haley, who added her knowledge of staging and helped her edit. In 1989 they wrote to and received permission from the play's publishers to perform a staged reading under the auspices of RMT. When that group showed interest in producing it, they again wrote the publishers, attempting to locate the copyright holders. Finally, after months of waiting, they were denied permission by a lawyer, who said the copyright was

tied up in an estate trust.

At first, Liles was devastated, but not for long. "When a lyric I write isn't working," she explained, "I turn it around and it usually works. I asked myself, 'What if we turn this whole story around?' When I told Barbara my ideas for a new story, salvaging some of the songs, she started laughing. So we sat down and began again."

In retrospect, Liles believes the process was a valuable lesson. "It was one of those fortunate things that happen, because it forced us to write an original story. Honestly, I think we've got a better show," she said.

The show has undergone several rewrites. In the meantime, the pair has written a large-scale dramatic musical set in Elizabethan England and last year, they wrote a musical, *The Christmas Rose*, which was produced at St. Mary's School in Medford.

They have purposely kept the cast size small for *Anything Can Happen*, although for larger companies, it could be expanded. Said Liles, "This show can be done with a minimal cast, sets and costumes. It's definitely a show that can be put on in community theaters across the country."

When they submitted the script to Barnstormers, it was a gamble, as that theatre company had only produced one other musical in its 40-year history.

But, according to Lorraine Sherman, who was then Artistic Committee Chairperson, "We knew the reputation of both of the Barbaras. We thought it would be a lot of fun—both for the actors as well as the audience. And we were pleased that it is an original script that fit our very intimate (118-seat) theater," she added.

The show runs for three weeks, Sept. 11-27, Thursdays through Saturdays at 8:15pm and Sundays at 2:30pm. The Thursday evening performances have already been sold out.

For tickets, which cost \$6, call 479-3557.

Susan Goracke is currently director of publications at St. Mary's School in Medford and was formerly arts and entertainment editor of the Ashland Daily Tidings. She has just become a member of Barnstormers Artistic Committee.

ROGUE VALLEY SYMPHONY PRESENTS

Pops Americana

BY NANCY GOLDEN

What a fabulous musical feast awaits the audience at *Pops Americana*! The menu for the Rogue Valley Symphony's third annual pops concert is loaded with extra courses, a treat for gourmand and gourmet alike. The concert is scheduled for Sunday, September 13 at the Britt Festival Grounds with Arthur Shaw conducting.

Sousa, Joplin, Ives, Copland and Gershwin provide the meat-and-potatoes of Shaw's quintessentially American program. Hugely popular with the general public, their music symbolizes America wherever it is heard. In addition, three special homegrown treats will spice the musical fare—a performance of Peter Sacco's *Classical Overture* and appearances by pianist Christy Choi and singer Carol Dubow.

SOUSA—THE "MARCH KING"

The vigorous melodic lines of the band music composed by John Philip Sousa, the "March King," had great impact on American musical tastes and achieved worldwide fame. Started in 1892, his popular Sousa's Band quickly became a national institution. It performed until 1931, and the music plays on to this day. *The Washington Post March*, *The Stars and Stripes Forever*—you can't have a parade without them!

JOPLIN—THE "FATHER OF RAGTIME"

While Sousa was changing forever the sound of marching bands, Scott Joplin, the "Father of Ragtime," was transforming popular dance music. In 1899 his *Maple Leaf Rag* took America by storm with its ragged, syncopated rhythms. All the rage for a generation, ragtime segued directly into jazz around 1918.

A serious pianist and composer, Joplin wrote prolifically—mostly rags, but also more extended compositions. Although his 1911 opera, *Treemonisha*, was never successfully performed during his lifetime, it was revived in 1972 and in 1976 earned him a posthumous Pulitzer Prize.

IVES—THE REBELLIOUS INVENTOR

Considered by many the most inventive of all American composers, Charles Ives was

an inveterate rule-breaker. In order to free himself from critical pressure, he chose to be a weekend composer who supported himself by becoming one of the most successful businessmen of his day. Always at least ten years ahead of Europe's avant garde musicians, he experimented widely with such innovations as polyrhythms, dissonant counterpoint, and atonality. But he was just as likely to write in the most conventional of forms. His *Second Symphony* is pure Romantic, and many of his shorter nostalgia pieces draw their themes straight from the hymns, popular songs, and ragtime dances of his youth.

For *Pops Americana*, Shaw has chosen to play *The Unanswered Question*, which Ives subtitled, "A Cosmic Landscape." In this highly imaginative piece, said Ives, "The trumpet intones 'The Perennial Question of Existence'... the hunt for 'The Invisible Answer' [is] undertaken by the flutes and other human beings..."

No answer is found, of course. Then, Ives continues, "'Fighting Answerers'... begin to mock 'The Question'... After they disappear, 'The Question' is asked for the last time, and 'The Silences' [violins] are heard beyond in 'Undisturbed Solitude.'"

COPLAND—THE HEROIC COWBOY

Aaron Copland's ballet, *Rodeo*, is but one of many immensely popular works from his "Americana" period, a time in the late 30s and early 40s when he created prodigious quantities of music celebrating various aspects of American life. The composer meant *Rodeo* as serious social commentary, but it succeeded, also, at an entirely different level. It so accurately captured the aura of the West that melodies and moods became instant legend, adding rich color to our national nostalgia, the Myth of the Cowboy.

For *Pops Americana* the orchestra will play two favorites from the ballet, *Saturday Night Waltz* and *Hoedown*.

GERSHWIN—THE DARLING OF BROADWAY

The major entree for the evening is George Gershwin's *American in Paris*, one of the most popular pieces of

American orchestral music ever written. Gershwin wrote it in 1928 during a family "vacation" in Paris while he was simultaneously preparing two new Broadway shows. A generation later, Gene Kelly might well have written the scenario for his classic movie directly from Gershwin's own words:

"This new piece, really a rhapsodic ballet, is written very freely and is the most modern music I've yet attempted... My purpose here is to portray the impression of an American visitor in Paris, as he strolls about the city, and listens to various street noises and absorbs the French atmosphere... The rhapsody is impressionistic... so that the individual listener can read into the music such as his imagination pictures for him.

"The opening gay section is followed by a rich blues with a strong rhythmic undercurrent. Our American friend perhaps after strolling into a cafe and having a couple of drinks, has succumbed to a spasm of homesickness... the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris. Apparently the homesick American, having left the cafe and reached the open air, has disowned his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant."

SACCO—ASHLAND COMPOSER-IN-RESIDENCE

Peter Sacco's *Classical Overture* might be more aptly titled *The Flying Saucer Overture*, says the composer. He was working on his doctorate at Eastman School of Music when he happened to read *Flying Saucers from Outer Space* by Major Keyhoe. The book struck an immediate spark. "I became inspired to think that this is entirely possible in our world and universe," he says.

The resulting overture, which he dedicated to Keyhoe, premiered in 1959 for the opening of the new American Concert Series at the University of Kansas in Lawrence. The San Francisco Symphony took the piece on tour, and James DePriest recently performed it for the Britt Festivals.

Sacco retired to Ashland after a distinguished career at San Francisco State University, where he was composer-in-residence and directed the Composer's Workshop. He is well known to Rogue Valley audiences as a composer, pianist, teacher and tenor soloist. He appears frequently in recital, has directed and per-

formed in local music productions, and is still active as a composer.

CHOI—YOUNG ARTIST COMPETITION WINNER

For the program's only departure from its all-American theme, Shaw has asked pianist Christy Choi, who won first place in the Rogue Valley Symphony's annual Young Artist Competition, to repeat her prize-winning performance of Beethoven's *Piano Concerto No. 2 in B-flat*, First Movement.

A 16-year-old who starts her senior year at Sunset High School in Portland this fall, Choi won the RVSO's regional award against the stiffest competition in years, says Shaw. Last year she took First Place in the Portland District Solo Competition, and this year was a State Winner at the Bach Festival.

DUBOW—THE FROSTING ON THE CAKE!

A multi-faceted performer with a flair for showmanship, Carol Dubow will show off her favorite instrument—her voice. To Rogue Valley Symphony audiences she is the dignified principal of the orchestra's second violin section. To thousands of school children in the Rogue Valley, she is the lively violist who lights up the Symphony Chamber Players' classroom demonstrations. But for *Pops Americana* she's the frosting on the cake, topping the evening with a great selection of hit songs from *South Pacific*, *The Fantastiks*, and *Porgy and Bess*.

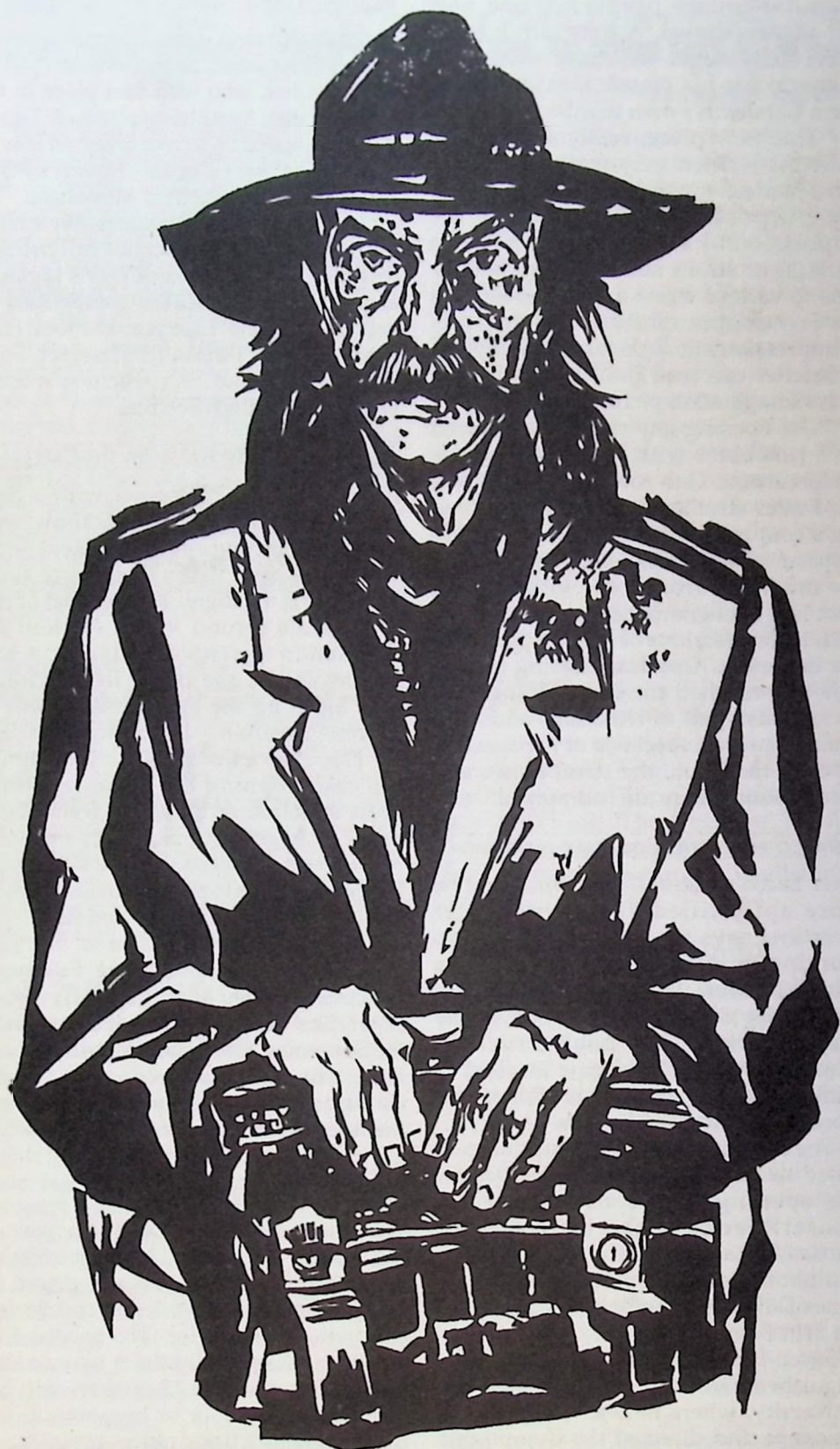
Dubow's credits on the light side are as impressive as her experience in the classics, spanning jazz, country, pop, and R&B.

On tour with Chick Corea, she has sung at the Newport Jazz Festival, Lincoln Center, and the Hollywood Bowl. She has worked club dates with the Supremes, Elvis, Burt Bacharach, and Don Ho, and shows with Glen Campbell, Isaac Hayes, and Tony Bennett. The lady is a born entertainer.

SPECIAL FAMILY PACKAGE

The gates will open at 5pm for picnicking, and the concert will begin at 6:30pm. All seating is open, with tickets priced at \$13 general, \$9 for students, and \$6 for children 12 and under. The special \$30 family package will admit two adults with children under 18. Tickets will be available at the door or by phone from the Symphony's ticket office, 488-2521.

Nancy Golden manages publications for the Rogue Valley Symphony and writes theater reviews for the Lithiagraph.



One of 52 works in the traveling exhibition, "What is Not Forbidden is Allowed: Contemporary Soviet Art," circulated by Visual Arts Resources of the University of Oregon Museum of Art.

The Rogue Gallery will present the Visual Arts Resources traveling exhibit *What is not Forbidden is Allowed: Contemporary Soviet Art* in their main exhibit hall beginning September 18 through October 17, 1992. William White, Eugene Gallery owner, who grew up in Medford and attended Medford schools, curated this exhibit for the University of Oregon Museum. In preparation for this exhibit, Will spent a summer at University of Oregon in intensive Russian Language classes. Will completed a B.F.A. at the University of Oregon in June, 1990.

The works in this exhibition were selected in the months preceeding the

graduating from an approved art institution and conforming to government strictures regarding artistic style and subject matter. According to co-curator, Barbara Hazzard, Union membership permitted certain privileges and opportunities taken for granted by artists in the United States: permission to rent studio space, access to high-quality art supplies at the Union stores, the right to exhibit artwork, and the right to sell their own creative products. Those artists who did not belong to the Union had to create their work at home or in relative secrecy wherever space could be found. Unofficial artists had to buy supplies and materials in general stores

What is not Forbidden is Allowed: Contemporary Soviet Art at the Rogue Gallery

by Nancy Jo Mullen

breakup of the former Soviet Union (now the Commonwealth of Independent States). At that time, the artists in the exhibition were members of the *Tovarishchestvo*, or Fellowship for Experimental Art, and were considered "unofficial" artists by government definition. In this instance, "unofficial" did not mean illegal or underground activity; it simply meant these artists were not members of the government-sanctioned Union of Artists.

The *Tovarishchestvo* is a group of unofficial artists who first banded together in 1981 to form a professional association of creative artists. Until recently in the Soviet Union, membership in the Union of Artists was essential if one hoped to be recognized as an artist and allowed to practice professionally. Eligibility for membership required

where quantities were limited and quality was inconsistent.

Under Soviet law, unofficial artists could not call themselves professionals, regardless how much time they spent producing art, or what quality or sophistication went into its making. To avoid the charge of "social parasitism," these artists worked at regular jobs and produced their art on their own time. Consequently, many unofficial artists chose to work at low-paying jobs often below their levels of educational attainment so that they could devote more time to their artistic pursuits.

The works which represent *Tovarishchestvo* in this exhibition did not comply with the requirements of Soviet socialist realism, a Marxist aesthetic theory calling for the didactic use of art, literature, and music to develop social con-

sciousness. There are no depictions of victorious armies, loyal workers, or Communist Party leaders. The aim of these artists is not to educate the people in the spirit of Communism through "the truthful representation of reality in its revolutionary development," as a 1934 government decree declared all Soviet art must do.

Precisely because these unofficial artists fell outside the mainstream of government approval, the work adheres to no particular artistic movement or trend. It has been created and is presented as a purely aesthetic quest. Since the work could not be exhibited or sold, it was produced primarily because the artist felt compelled to express personal concerns. The styles range from traditional realism to pop art and avant-garde conceptual art, offering intriguing glimpses of active, independent creative lives.

The dizzying turn of events in the former Soviet Union has eased the government restrictions which formerly hampered these unofficial artists, creating an atmosphere where, in the words of one of the artists in this exhibition, "what is not forbidden is allowed." Now, the difficulties they face are familiar to struggling artists everywhere: finding adequate studio space and locating affordable art supplies, getting the attention of galleries where their work might be exhibited. Freed from the need to create in secrecy, it will be interesting to see the direction these artists take in the future.

When I was a graduate student at the University of Oregon, several artist-participants from *What is Not Forbidden is Allowed: Soviet Contemporary Art* visited the University Museum in 1990, at the time of the exhibit's official opening in Eugene. I worked collaboratively with several of these artists in the printmaking

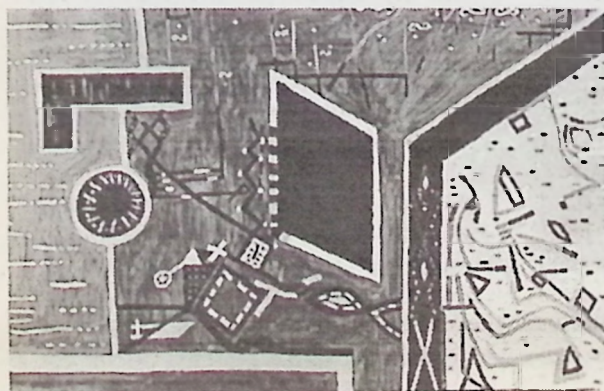


studios, helping them to create lithographs. "Their joy at being able to try something new and the pleasure they expressed with the well stocked studios reminded all of [us] at U. of O., faculty and students alike, how fortunate we were. The uncertainties these artists faced daily in order to produce their own work were a reminder of our good fortune." After these artists returned to St. Petersburg, university students in the printmaking department sent several hundred pieces of printmaking and drawing paper to Russia so that these artists would have a supply of good quality paper to work on after they returned home.

Curators for this exhibition are Will White, independent curator, and Barbara Hazard, Bay Area artist and Art Historian. This exhibition is circulated through Visual Arts Resources, a program of Lane Arts Council. Visual arts Resources is funded by the National Endowment for the Arts, the Oregon Arts Commission, and private foundations.

There is no charge for admission to *What is Not Forbidden is Allowed: Soviet Contemporary Art*. However, the Rogue Gallery will gladly and thankfully accept donations towards defraying the costs of shipping this exhibit on to its next destination in Pine Bluff, Arkansas.

Nancy Jo Mullen is the Director of the Rogue Gallery.



"Unofficial" Soviet Art Challenges Stereotypes

By Will White

As a child of the Sixties growing up in the Rogue Valley, I never gave much thought to the possibility that one day I would be acting as a citizen ambassador to the now defunct Soviet Union.

In 1989, as the director of the EMU Gallery at the University of Oregon, I received word that a show by unofficial artists from the Soviet Union was available for exhibition.

The Leningrad Show was an exhibition by 18 unofficial artists who were all bonded together by an unofficial artists union. This union, per se, existed to promote and encourage the unofficials and to work toward the legitimacy of their work. At the time this exhibition came to the United States, literally carried out piece by piece in any fashion possible by curator Barbara Hazzard, the Soviet Union still had the illusion of strength and the Berlin Wall stood undamaged. The works in this exhibition, by Western standards, could hardly be considered controversial. Yet back home, in a land where political individuality is shunned, these same works were considered in an entirely different light.

The exhibition and my meeting of the artists, Elena Figurina and Valentin Gerasimenko, challenged every stereotype I had developed about the Soviets and their society. From my childhood, I was spoon-fed images of Boris and Natasha and blasted with images of larger-than-life Reds whose only goal was to do away with my freedom, my democracy and my country with the touch of a Red-hot button. What I found instead were individuals challenging their own country and existence just as much as I challenged my own. They were people eager to form friendships, yearning to learn about our world while willing to share the truth of their experiences. A fast friendship was formed and at the end of their brief stay, they invited me to visit their country, to visit them in their studios and to meet other unofficial artists.

I feel unfortunate that I cannot accurately share with everyone the sights, textures, sounds and emotions I experienced while in Leningrad because words can never do them justice. With the obstacle of language acting as a barrier between myself and many of the artists, we communicated at a level I never realized could exist. I was in a city built long before our country was formed. A country that produced such greats as Kandinsky and Mayakofsky whose works greatly influenced modern Western art and design. I was in awe.

Many of the young artists that I met subscribed, to the ideals of Mayakofsky, believing that to achieve true artistry one must not only paint but draw, play music and write poetry. The works of many of these young artists reflect an era lost to themselves by the doctrines of communism imposed by Stalin. It was as if a door had been reopened for them, allowing them their own history and a chance to move forward. It was as if I was experiencing history being given the chance to be written all over again.

With the popularity of unofficial artists from Moscow taking the world by storm in an auction held at Sothebys, and the word on Leningrad's Ten Pushkin Street getting out, I was not alone in the Western quest for unofficial Leningrad art. Ten Pushkin Street was the haven where unofficials in Leningrad had begun to rent studios on the sly. Because of my connection with Barbara Hazzard, who had for years won the trust and admiration of the unofficials, I was at once an insider. I moved freely about the artists inner sanctuaries that many others on more official government visits were not privy to. While many of the other "more official" Western collectors would visit a studio briefly and choose the works, I spent day and night with the artists watching them as they paint

Continued on page 33

Speaking of Words

Flunking Kindergarten's Entrance Test

by Wen Smith

Like many of us born in an age of literacy, I learned to read at home before starting school. It was a lark. And I didn't have to crack a book.

My grandfather, who lived with us, helped. Grandfathers don't waste a lot of time on sleeping, and despite being the only adult of leisure in the house, he was first up every morning. On Sundays I was second.

The ritual began with me running to the front porch to bring in the newspaper, its front section displaying the comics in color. I'd take it to my grandfather, and he would read the comics to me every one, every word. As he read, I watched the cartoon pictures and listened.

My mother was next up. I'd take the funnies to her, and she would read them to me—again, every word. I allowed no skipping. As she read, I watched the pictures and listened to the words.

After those two sessions I had memorized most of the words that went with each cartoon in every panel. Then I'd take the paper to my dad. Sitting up in bed, he read the funnies to me, not knowing he was third. As he read, I watched the printed words in the balloons, and it was no trick at all to realize that the printed marks I saw stood for the words I heard. My memorization was almost word-perfect.

My next move was into showbiz. I'd take the funnies back to the front porch, where the neighborhood kids would gather around, three or four of them, to listen as I "read" the funnies aloud. I was a ham, and being on stage felt terrific.

In addition to the Sunday funnies, whatever magazines came to the house were grist for my reading mill. At four I could read, no doubt with more zest than accuracy, most of what came through our door. I loved words, especially the sounds of them, and repeated new and bewitching ones over and over aloud. No matter that their meanings were often still a mystery. The sounds enchanted, and the look of words on a page was an additional lure. I spent hours tracing out letters and making words, probably many that no language has ever known.

During the summer before I turned five, I stayed with one grandmother and an aunt. One evening my aunt brought home a book from the public library. She and I read it aloud, taking turns. I was enraptured. And such books, such stories, were free for the borrowing!

When I turned five in September, my mother took me to enroll in kindergarten. The teacher gave me three magazines and a little pair of blunt-nose scissors. I was to cut out pictures while she talked with my mother.

When the teacher came back, I hadn't cut any pictures (cutting books or magazines was never allowed at our house). My excuse was that I had been reading instead. She pointed to several lines, asking me to read them aloud. It wasn't hard going, although I think I read *president* when it might have been *prescient* or something like that.

Sometimes I think that if I had cut those pictures instead of reading the words, I might not have flunked kindergarten's entrance test. That teacher assigned me to first grade, and I missed sandpile completely.

I often wonder why so many kids today don't read before they start school. Don't they like the funnies? Or is it because today's funnies aren't literate and aren't funny? Or is it because Mom and Dad and Grandpa and the kids are all watching television instead of reading aloud?

When you're three years old, there's something magical about being read to. No two-dimensional picture, whether it moves or not, can compete with your own imagination, especially when you're young and stirred by words.

When I listened to the Sunday funnies, people and creatures came to life through the sounds, and later the looks, of words. And the person reading aloud, turning the print into sound but drawing no attention to himself, left the imagination free, as the characters of "Sesame Street" never do.

Sometimes I'm glad my grandfather didn't look much like Big Bird.

Wen Smith, a writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on The Jefferson Daily every Monday afternoon.

Specials at a Glance

**KSOR
KSRS**

CLASSICS & NEWS

Musica Classica de Mexico, a two-hour special for Hispanic Heritage Month, celebrates three centuries of Mexican classical music, Saturday, September 5 at 2:00 pm. The program is presented in a bilingual format.

The New Jersey Symphony, conducted by Hugh Wolff, is heard in three broadcast concerts, Saturdays at 2:00 pm, beginning September 12.

**KSMF
KSBA
KSKF
KAGI
KNCA**

Rhythm & News

Soundplay features the four complete radio plays written by Nobel Prize winner Samuel Beckett, Fridays at 9:00 pm.

KSJK

News & Information

SOSC football broadcasts begin September 19th, with complete play-by-play from SOSC Sports Information Director Tag Wotherspoon.

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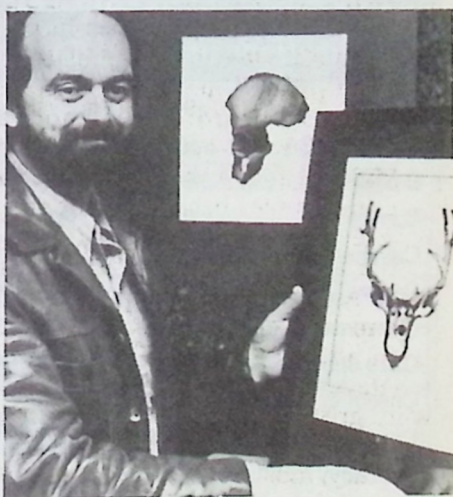
Volunteer Profile

Dr. Frank Lang is the writer and host of JPR's regular feature, *Nature Notes*, heard on Friday's edition of *The Jefferson Daily*. He proposed the feature to JPR several years ago as a way of utilizing the resources of SOSC's science departments to give listeners a richer understanding about the region in which we live.

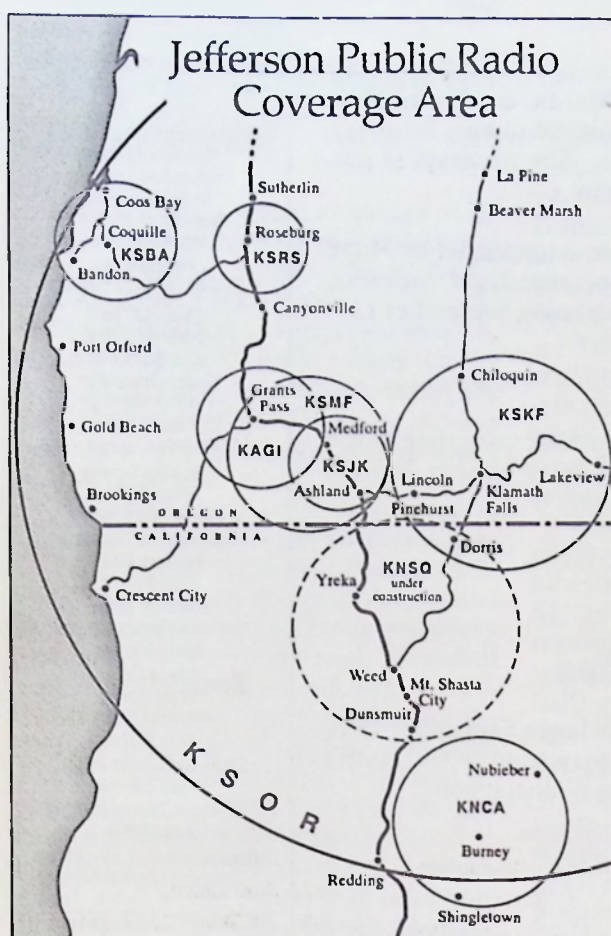
Frank was born and raised in the state of Washington. A botanist, he received his B.S. degree from Oregon State, his M.S. from the University of Washington, and his Ph.D. from the University of British Columbia. He now serves as the Chairman of the SOSC Department of Biology.

While he writes most of the material heard on *Nature Notes*, Frank also enlists his colleagues in the effort, broadening the scope of the program to include geology, chemistry, physics, and other disciplines.

Station staff look forward to *Nature Notes* every week not only because we always learn something, but also because of Frank's dry sense of humor.



Jefferson Public Radio at a Glance



KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	90.9	McCloud, Dunsmuir ..	88.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian-Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

CLASSICS &

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Dial positions
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KSRS

91.5 FM
ROSEBURG

Monday

5:00	Morning Edition	2:00
7:00	First Concert	
10:00	Bob and Bill	4:00
12:00	News	
12:10	Siskiyou Music Hall	4:30

Rhythm &

KSMF

89.1 FM
ASHLAND

KSBA

88.5 FM
COOS BAY

KSKF

90.9 FM
KLAMATH FALLS

KAGI

AM 930
GRANTS PASS

KNCA

89.7 FM
BURNIE

Monday

5:00	Morning Edition	
9:00	Open Air	
3:00	Marian McPartland's Piano Jazz (Fridays)	
4:00	All Things Considered	
6:30	Jefferson Daily	
7:00	Echoes	9:30
9:00	Le Show (Mondays)	

News & Info

KSJK

1230 AM
TALENT

Monday

5:00	Monitoradio	
6:00	BBC Newshour	
7:00	Morning Edition	1:30
10:00	Monitoradio	2:00
11:00	Talk of the Nation	
1:00	Talk of the Town (Mondays)	2:00
	Soundprint (Tuesdays)	3:00
	Crossroads (Wednesdays)	3:30
	Living on Earth (Thursdays)	4:30
		5:00

NEWS

Through Friday		Saturday	Sunday
Chicago Symphony (Fridays) All Things Considered The Jefferson Family	5:00 All Things Considered 6:30 Marketplace 7:00 State Farm Music Hall	6:00 Weekend Edition 8:00 First Concert 10:30 NPR World of Opera 2:00 New Jersey Symphony (Beg. 9/12) 4:00 All Things Considered 5:00 State Farm Music Hall	6:00 Weekend Edition 8:00 Millennium of Music 9:30 St. Paul Sunday Morning 11:00 Siskiyou Music Hall 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 America and the World 5:30 Pipedreams 7:00 State Farm Music Hall

News

Through Friday		Saturday	Sunday
Joe Frank (Tuesdays) Cubby (Wednesdays) Milky Way Starlight Theater (Thursdays) Soundplay (Fridays) New American Radio (Wednesdays)	Ken Nordine's Word Jazz (Thursdays) 10:00 Jazz (Mondays) Jazz (Tuesdays) Jazz (Wednesdays) Jazzset (Thursdays) Vintage Jazz (Fridays) 11:00 Jazz (Thursdays)	6:00 Weekend Edition 10:00 Car Talk 11:00 Jazz Revisited 11:30 Riverwalk 1:00 AfroPop Worldwide 2:00 World Beat 5:00 All Things Considered 6:00 Whad'ya Know? 8:00 The Grateful Dead Hour 9:00 BluesStage 10:00 The Blues Show	6:00 Weekend Edition 9:00 Jazz Sunday 2:00 Jazzset 3:00 Creole Gumbo Radio Show 4:00 New Dimensions 5:00 All Things Considered 6:00 The Folk Show 8:00 Thistle & Shamrock 9:00 Music from the Hearts of Space 10:00 Possible Musics

Information

Through Friday		Saturday	Sunday
Magnificent Obsession (Fridays) Pacifica News Jefferson Exchange (Mondays) Monitoradio Marketplace So It Happens The Jefferson Family All Things Considered	6:30 Marketplace 7:00 MacNeil-Lehrer Newshour 8:00 BBC Newshour 9:00 Pacifica News 9:30 All Things Considered 11:00 Sign-off	6:00 Weekend Edition 11:00 Whad'ya Know? 1:00 Milky Way Starlight Theatre 1:15 SOSC Football (Beg. 9/19) 1:30 Horizons 2:00 Parents Journal 3:00 Soundprint 3:30 Talk of the Town 4:00 Car Talk 5:00 All Things Considered 6:00 Modern Times 8:00 All Things Considered 9:00 BBC News	6:00 Weekend Edition 10:00 Sound Money 11:00 Sunday Morning 2:00 El Sol Latino 8:00 All Things Considered 9:00 BBC News

CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

Monday through Friday

5:00 a Morning Edition

The latest news from National Public Radio with host Bob Edwards. Includes:

6:50 a Regional News

6:55 a Russell Sadler's Oregon Outlook

7:00 a First Concert

Classical music for the morning, hosted by Pat Daly. Includes NPR news at 7:01, and 8:01, regional news at 7:30, 8:30 and 9:00, also:

7:37 a Star Date

8:30 a Marketplace Report

9:30 a Birdwatch

9:57 a Calendar of the Arts

Featured Works (air at 9:00 am)

Sep 1 T C.P.E. BACH: Harpsichord Concerto in A

Sep 2 W BRITTEN: Four Sea Interludes

Sep 3 Th WIENIAWSKI: Violin Concerto No. 2

Sep 4 F DEBUSSY: *Images* No. 2 for Orchestra

Sep 7 M POULENC: Piano Concerto

Sep 8 T BEETHOVEN: String Quartet, Op. 18, No. 5

Sep 9 W MOZART: Bassoon Concerto

Sep 10 Th MENDELSSOHN: Piano Trio No. 2

Sep 11 F VAUGHAN WILLIAMS: *A Lark Ascending*

Sep 14 M RACHMANINOV: Variations on a Theme of Paganini

Sep 15 T DOHNANYI: Violin Sonata

Sep 16 W BEETHOVEN: Symphony No. 1

Sep 17 Th VILLA-LOBOS: Guitar Concerto

Sep 21 M KODALY: *Peacock* Variations

Sep 22 T BEETHOVEN: Piano Sonata

Sep 23 W DIAMOND: Rounds for String Orchestra

Sep 24 Th BARTOK: Music for Strings, Percussion, and Celeste

Sep 25 F BIZET: Symphony No. 1

Sep 28 M BACH: Brandenburg Concerto No. 1

Sep 29 T BRAHMS: Violin Sonata No. 2

Sep 30 W HAYDN: Symphony No. 100

10:00 a Bob and Bill

12:00 n News, Weather, and Calendar of the Arts

12:10 p Sleekyou Music Hall

Russ Levin is your host.

Featured Works (Begins at 2 p)

Sep 1 T BARTOK: Concerto for Orchestra

Sep 2 W BEETHOVEN: Symphony No. 4

Sep 3 Th HAYDN: Piano Trio No. 3 in A

Sep 4 F SIBELIUS: Symphony No. 2

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CLASSICS & NEWS

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(For dial positions in translator communities see page 20)

- Sep 7 M MENDELSSOHN: Symphony No. 4
 *Sep 8 T DVORAK: Symphony No. 6
 Sep 9 W STRAVINSKY: *Petrushka*
 Sep 10 Th MOZART: Horn Quintet, K. 452
 Sep 11 F KHACHATURIAN: *Spartacus* Ballet
 Sep 14 M ELGAR: *Enigma* Variations
 Sep 15 T BERLIOZ: *Harold In Italy*
 Sep 16 W PROKOFIEV: String Quartet No. 1
 Sep 17 Th BEETHOVEN: Piano Sonata, Op. 31, #2 ("Tempest")
 Sep 18 F TCHAIKOVSKY: Piano Concerto No. 1
 Sep 21 M BAX: String Quartet No. 1
 Sep 22 T MOZART: Symphony No. 40
 Sep 23 W COPLAND: *Rodeo*
 Sep 24 Th BEETHOVEN: Piano Trio, Op. 1, No. 1
 Sep 25 F ROSNER: Hymns, Hosanna, Responses
 Sep 28 M R. STRAUSS: Duet Concertino
 Sep 29 T SCHUMANN: Symphony No. 4
 Sep 30 W MOZART: Gran Partita

FRIDAYS ONLY

- 2:00 p The Chicago Symphony
 Daniel Barenboim assumes the Music Director position for the CSO's 101st sea-

son, succeeding Sir Georg Solti.

- Sep 4 Andras Schiff is conductor and pianist in an all-Bach program, including the Clavier Concertos No. 1 in D Minor, BWV 1052, and No. 5 in F Minor, BWV 1056, the Brandenburg Concerto No. 6 in B-Flat, BWV 1051, and the Suite No. 3 in D for Orchestra, BWV 1068.
 Sep 11 James Conlon conducts the *Oberon* Overture by Weber; the Piano Concerto No. 2 in A by Liszt, with pianist Andre Watts; and the Symphony No. 7 in E by Bruckner.
 Sep 18 Sir Georg Solti conducts the orchestra, chorus and soloists in the oratorio *The Seasons* by Haydn. (This program will begin at 1:00 pm)
 Sep 25 Gennady Rozhdestvensky conducts the Violin Concerto No. 1 in A Minor, Op. 99 by Shostakovich, with soloist Nadia Salerno-Sonnenberg; and Act II of *The Nutcracker* Ballet, Op. 71 by Tchaikovsky.

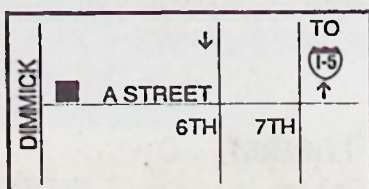
- 3:30 p Star Date
 4:00 p All Things Considered

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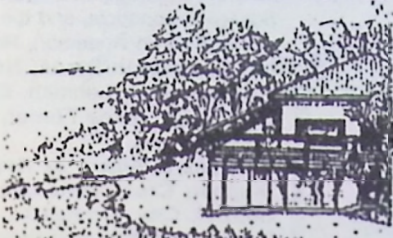
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CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

- 4:30 p The Jefferson Daily
 5:00 p All Things Considered
 6:30 p Marketplace
 The latest business news, hosted by Jim Angle.
 7:00 p State Farm Music Hall
 With hosts Peter Van De Graaff and Scott Kuiper.
 2:00 p Sign Off

Saturday

- 6:00 a Weekend Edition
 7:37 a Star Date
 8:00 a First Concert
 Includes:
 8:30 a Nature Notes with Frank Lang
 9:00 a Calendar of the Arts
 10:30 a NPR World of Opera
 Sep 5 The Damnation of Faust, by Berlioz This Swiss Radio production features Anne-Sophie von Otter, Keith Lewis, Jose van Dam, and Hans-Peter Scheidegger, and is conducted by Thomas Fulton.
 Sep 12 Attila, by Verdi Gabriele Ferro conducts L'Orchestre de la Suisse Romande, and the cast

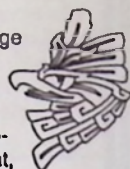
includes Samuel Ramey, Paulo Coni, Elizabeth Connell, Michael Sylvester, Claudio Pia, and Leonard Graus.

Sep 19 Six Characters In Search of an Author, by Hugo Welschall Lee Schaenen conducts, and the cast includes Kevin Anderson, Robert Orth, Elizabeth Byrne, Nancy Maultsby, Gary Lehman, Elizabeth Futral, Bruce Fowler, and Paulo LoVerne.

Sep 26 L'Itallana in Algeri, by Rossini Stephen Crout conducts the Central City Orchestra and Chorus, and the cast includes Joyce Campana, Gran Wilson, Donald Sherill, Leslie Shull, Samuel Mungo, Brian Steele, and Marguerite Krull.

SEPTEMBER 5:

- 2:00 p Musica Classica de Mexico September is Hispanic Heritage Month, and JPR's "Classics & News" celebrates with this special devoted to the classical music of Mexico from colonial times through the present, including music by Antonio Sarrier, Ricardo Castro, Miguel Bernal,



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Participating Agent Profile

Lee Niedermeyer
60 N. 4th Street
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Lee was born and raised in the Rogue Valley and has lived here his entire 62 years. He has been married to Donna for 41 years and has a son, Mark, and a daughter, Cynthia, as well as four grandchildren. Some of Lee's community activities include: Organizer of the Central Point Chamber of Commerce, Elder and Deacon of the First Presbyterian Church in Medford, Past President of the Jackson County Shrine Club, Member of the Masonic order and Hillah Temple Shrine, and Board Member and former Chairman of the Bear Creek Valley Sanitary Authority.

Lee's hobbies are fishing and playing golf. In his role as a State Farm agent, Lee says, "I have been a State Farm agent in Central Point for 22 years and always consider it a privilege to work with such



a successful service-oriented company offering complete insurance coverage to my clients."

CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

Manuel Ponce, Carlos Chavez, Silvestre Revueltas, and Jose Pablo Mancayo. Presented in a bilingual format, about 70 percent English and 30 percent Spanish.

of Paganini by Rachmaninov, with pianist John Kimura Parker.

- 3:58 p Star Date
4:00 p All Things Considered
5:00 p State Farm Music Hall
2:00 a Sign Off

BEGINNING SEPTEMBER 12:

- 2:00 p **The New Jersey Symphony**
Hugh Wolff is the NJSO's Music Director.
Sep 12 Hugh Wolff conducts a program of serenades, including the Wind Serenade No. 12 in C Minor by Mozart; the Serenade for Violin Solo, Strings and Percussion by Leonard Bernstein, with violinist Robert MacDuffie; and the Serenade No. 1 in D by Brahms.
Sep 19 Peter Rubardt conducts *Summer Evening* by Kodaly; and Hugh Wolff conducts the Symphony No. 1 in G Minor ("Winter Dreams") by Tchaikovsky; and the Symphony No. 1 in B-flat ("Spring") by Schumann.
Sep 26 Neal Stulberg conducts the Piano Concerto No. 1 by Prokofiev, with soloist John Browning; Hugh Wolff conducts the Symphony No. 14 by Shostakovich, with soprano Elizabeth Knighton and bass John Cheek; and Peter Rubardt conducts the Rhapsody on a Theme

Sunday

- 6:00 a Weekend Edition
7:37 a Star Date
8:00 a Millenium of Music
This weekly program, hosted by Robert Aubry Davis, focuses on the sources and mainstreams of European music for the one thousand years before Bach.
9:30 a St. Paul Sunday Morning
Sep 6 Saturday Brass plays (on Sunday) music by Giovanni and Andrea Gabrieli, John Dowland, Paul Hindemith, and others.
Sep 13 Soprano Dawn Upshaw and pianist Richard Goode perform lieder by Schumann and Schubert, Four Piano Pieces, Op. 119 by Brahms; and *Das Weichen* by Mozart.
Sep 20 The Schoenberg String Quartet performs modernist quartets by



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Watch for our Murder Mystery Weekend!

- Sep. 25-27 Basket Weaving Weekend with Shannon Weber
\$350.00* includes materials, lodging & meals
- Oct. 2-4 Port Orford Arts Council Annual Gathering
• All are welcome!
• Art Auction Saturday evening!
• Bistro Dining and Music by the Shuffle Kings
(Make your reservations early for Saturday dinner & auction)
- Oct. 16-18 Basket Weaving Weekend with Shannon Weber
\$350.00* includes materials, lodging & meals

Steelblue Chameleon Lodge
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Port Orford, OR 97465

Sep 27 Violinist Corey Cerovsek and pianist Katja Cerovsek play music by Eugene Ysaie, Jeno Hubay, Sarasate, Bloch, Sibelius, and Richard Strauss.

11:00 a Siskiyou Music Hall
Classical music for your Sunday. Thomas Price is your host.

2:00 p St. Louis Symphony
Leonard Slatkin conducts this series.

Sep 6 Leonard Slatkin conducts *The Hellress* by Copland; the Violin Concerto in D, Op. 35 by Erich Korngold, with soloist Nina Bodnar; the Concerto for Two Pianos and Orchestra by Martinu, with soloists Katia and Marjelle Labèque; and *The Carnival of the Animals* by Saint-Saëns.

Sep 13 José-Luis García is both conductor and soloist in Mozart's Violin Concerto No. 1 in B-flat, K. 207; and conducts Mozart's Symphony No. 35 in D, K. 385; and the Symphony No. 3 in A Minor, op. 56 ("Scottish") by Mendelssohn.

Sep 20 Leonard Slatkin conducts the Symphony No. 28 in C, K. 200 by Mozart; the Violin Concerto No. 1 in D, op. 6 by Paganini, with soloist Reiko Watanabe; the Masonic Funeral Music, K. 477 by Mozart; and *Ritual Observances* by Donald Erb.

Sep 27 David Loebel conducts the Overture to *Armida*, and the Symphony No. 83 in G Minor ("La Poule") by Haydn; the Piano Concerto No. 25 in C, K. 503 by Mozart, with pianist André-Michel Schub; and *The Birds* by Respighi.

3:58 p Star Date

4:00 p All Things Considered

5:00 p America and the World

A weekly discussion of foreign affairs, hosted by distinguished journalist Richard C. Hottelet, and produced by NPR.

5:30 p Pipedreams

Michael Barone hosts this program devoted to "The King of Instruments," the organ.

7:00 p State Farm Music Hall

2:00 a Sign Off



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Museum•Fest!

As the Schneider Looks Ahead...

Looking Ahead... as the Schneider Museum of Art celebrates its Sixth Anniversary September 26 at MUSEUM•FEST! with an evening of art, food and entertainment—and, thanks to the generous contribution of the artist and the Hanson Howard Gallery, a chance to win a still-life watercolor by nationally acclaimed artist Robert DeVoe created especially for the event.

The museum, on the campus of Southern Oregon State College, will be open that evening for viewing the current exhibition, *Selections from the Permanent Collection*. Looking Ahead... also includes visions of the Museum's new wing, and professional artists as well as "budding" architects and designers will be able to try their hand at creating a design for the expanded space.

MUSEUM•Festivities, including international hors d'oeuvres and a no-host bar, begin at 5pm. For reservations and information to obtain tickets for the drawing for the DeVoe watercolor, call the Museum at (503)552-6245.

Rhythm & News

KSMF 89.1FM • KSBA 88.5FM
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Monday through Friday

- 5:00 a Morning Edition**
The latest news from National Public Radio, hosted by Bob Edwards. Includes:
6:50 a Regional News
6:55 a Russell Sadler's Oregon Outlook
- 9:00 a Open Air**
A blend of jazz, world music, contemporary pop, new age, and blues. Keith Henty is your host from 9-noon and Colleen Pyke is your host from noon-4pm. Open Air includes NPR newscasts hourly from 10 to 3, and:
9:30 a Ask Dr. Science
1:00 p Calendar of the Arts

FRIDAYS ONLY

- 3:00 p Marian McPartland's Piano Jazz**
Sep 4 Brian Lemon is one of the most in-demand pianists in the British Isles. He solos on "A Beautiful Friendship," and joins Marian for a duet of "Lester Leaps In."
Sep 11 Dr. Billy Taylor is a composer, performer, educator, and a TV and radio personality, and here he showcases his silky piano style on "Early Bird," and "Woody and You."

Sep 12 Ellen Rowe is a composer, arranger and educator, and here she plays her own arrangement of "Body and Soul", and Marian joins in on "In a Mellow Tone."

Sep 19 One of the giants of the vibes, and member of the Modern Jazz Quartet, Milt Jackson plays both vibes and piano on this program, in versions of "For Someone I Love," and "In a Sentimental Mood."

Sep 26 Renee Rosnes plays Monk's "Four In One" and a duet with Marian of "Fleur de Lis," a Rosnes composition.

- 4:00 p All Things Considered**
6:30 p The Jefferson Daily (not heard on KAGI)
7:00 p Echoes
John Diliberto brings you a new music program, which combines sounds as diverse as African Kora and Andean New Age with Philip Glass and Pat Metheny. *Echoes* paints a vivid soundscape using a variable mix of musical textures.

MONDAYS

- 9:02 p Lo Show**
Harry Shearer's weekly satirical jab. No one is safe.



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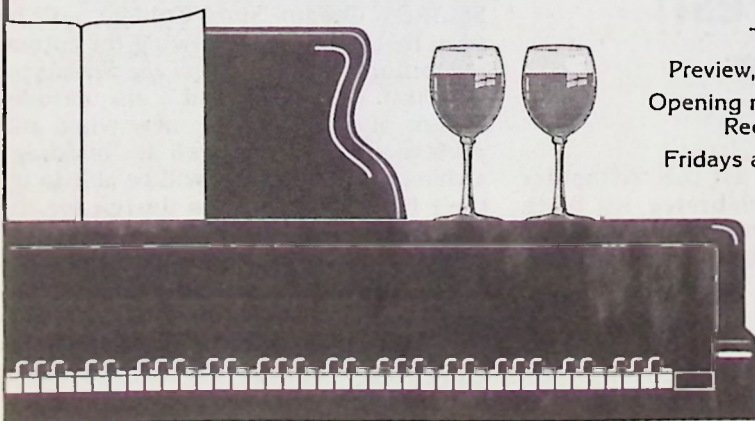
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TUESDAYS

- 9:02 p **Joe Frank**
This post-modern storyteller's weekly foray into the weirdness of life in the 'Nineties.

WEDNESDAYS

- 9:00 p **Ruby**
The Galactic Gumshoe returns to Jefferson Public Radio in a series including the original Ruby, Ruby II and Ruby III. Make sure your phasers are set on stun.
- 9:30 p **New American Radio: Dramatic Expressions**
From the only weekly series devoted to new audio art come these five original radio dramas.
- Sep 2 **Stained**, by Lisa Jones and Alva Rogers. This collaborative work looks at how memory and emotions are linked to music. The story of a woman who is haunted by music she associates with a lover who disappeared at the height of their love affair is told in beautifully sensual language and a capella singing influenced by doo-wop and jazz.
- Sep 9 **Omphalos**, by Susan Stone. Originally, this play was intended to deal with the search for sanity and balance while in the grip of passion and emotional risk, but following the San Francisco earthquake, the title, which in Greek means "a center", took on additional meaning for the author, a Bay Area resident.
- Sep 16 **The Garden Planet Revisited**, by Jacki Apple. Past and present resonate through the ruins of the future as American astronaut Captain Charlie - a paragon of late 20th century man - hurdles through time and space, abandoned and alone, on a mission without end.
- Sep 23 **File Name: FUTUREFAX**, by Rachel Rosenthal. In this expressive voice performance, with a soundtrack done by ex-Zappa sideman Don Preston, we receive faxes from the future, and they describe a horrible ecological catastrophe.
- Sep 30 **Display Wounds**, by Gregory Whitehead. In this play, Whitehead invents a "wound reader," who gives us his interpretations of the wounds that result from humanity's accelerating technology.

THURSDAYS

- 9:00 p **The Milky Way Starlight Theatre**
Richard Moeschl, Traci Ann Batchelder, Brian Parkins, and a cast of thousands take you through the human side of astronomy.
- 9:30 p **Ken Nordine's Word Jazz**
The most famous voice in radio with a weekly word jam.
- 10:02 p **Jazzset**
Saxophonist Branford Marsalis hosts this weekly hour devoted to live jazz performances.

FRIDAYS

- 9:02 p **Soundplay:**
The Beckett Festival of Radio Plays
This series presents some of the most important contemporary radio dramas from both Europe and the U.S. Almost all programs are being heard in this country for the first time. This month we repeat the four radio plays written by Nobel Prize winner Samuel Beckett.
- Sep 4 **All That Fall** Maddy Rooney is making her way to the Boghill station to meet her blind husband, Dan, and along the way runs into a comic array of Irish characters.
- Sep 11 **Embers** Henry sits on the strand, tormented by the sound of the sea. He talks to his dead father, who doesn't answer, and to his wife Ada, who does.
- Sep 18 **Cascando and Rough for Radio II** In the first play, with a score composed by William Kraft, a voice and music desperately try to find the time to finish their work. In the second play, a faceless group of characters tries to elicit from Fox some unknown testimony of unknown significance.
- Sep 25 **Words and Music** In this production, which features a score by the late American composer Morton Feldman, Words, called Bob, and music, called Joe, collaborate with the club-welding Croak to produce two of the most exquisite lyric poems ever written by Beckett.

- 10:00 p **Ask Dr. Science**

- 10:02 p **Jazz**
The best in jazz, from Louis Armstrong to the Art Ensemble of Chicago. Vintage Jazz is featured on Fridays.

- 2:00 a **Sign Off**

Saturday

- 6:00 a **Weekend Edition**
- 10:00 a **Car Talk**
Tom and Ray Magliozzi, alias "Click and Clack," tell you how to get along with your car. They're full of advice... but that's not all they're full of.
- 11:00 a **Jazz Revisited**
- 11:30 a **Riverwalk: Live from the Landing**
The Jim Cullum Jazz Band returns with another six-month season of live performances devoted to the greats of classic jazz.
- 1:00 p **AfroPop Worldwide**
Georges Collinet takes you around the world for some of the hottest pop sounds from Africa, the Caribbean, Central and South America.
- 2:00 p **World Beat**
Host Thom Little with reggae, Afro-pop, soca, you name it.
- 5:00 p **All Things Considered**
- 6:00 p **Wha D'Ya Know?**
Join Michael Feldman for his two-hour off-beat comedy quiz and variety show. You

Rhythm & News

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might learn something. Then again...

8:00 p The Grateful Dead Hour
David Gans hosts this weekly program of concert tapes, recordings, and interviews of the legendary band.

9:00 p BluesStage
Ruth Brown takes you to the hottest blues clubs in the country for live blues performances.

Sep 5 In his first *BluesStage* performance, the legendary Clarence "Gatemouth" Brown.

Sep 12 Bo Diddley returns to *BluesStage*, and we hear a set from the extraordinary guitarist Fenton Robinson.

Sep 19 Grammy-winning guitarist/vocalist John Lee Hooker.

Sep 26 Some gentlemen of soul this week: Solomon Burke, Otis Clay, and the gospel quintet Five Blind Boys of Alabama, with lead singer Clarence Fountain.

10:00 p The Blues Show
Your hosts are Peter Gaulke, Curt Worsley, and Lars Svendsgaard.

2:00 a Sign Off

Sunday

6:00 a Weekend Edition

9:00 a Jazz Sunday
Back by popular demand, great jazz for your Sunday morning, hosted by Michael Clark.

2:00 p Jazzset, with Branford Marsalis.

3:00 p Creole Gumbo Radio Show
This series is devoted to the Louisiana music scene, with Zydeco, Cajun, Brass Band, jazz and R&B music. Each week's edition focuses on a different Louisiana artist.

4:00 p New Dimensions

Sep 6 Urban Healing, with Chellis Glendinning and Carl Anthony
How do you heal a city? Carl Anthony has been working with the question.

Sep 13 New Paradigm Thinking, with Fritz Capra and Brother David

Steindl-Rast These two minds have joined together to explore the parallels between Buddhism, Christianity, and modern physics.

Sep 20 Exploring New Dimensions, with Michael and Justine Toms
Ever wonder about the beginnings of New Dimensions Radio? Or the people behind the programs you hear? This is a rare behind-the-scenes glimpse of the series.

Sep 27 Godschool 101: The End of History, with Jean Houston
Houston sees a new global mythology emerging from the meeting of minds and lives in what she sees as the "end of history as we know it."

5:00 p All Things Considered

6:00 p The Folk Show
Keri Green is your host.

8:00 p The Thistle and Shamrock
Fiona Ritchie's weekly journey into the rich musical and cultural tradition of Scotland, Ireland, Britain and Brittany.

9:00 p Music from the Hearts of Space

10:00 p Possible Musics

2:00 a Sign Off

Notice to Listeners Guild Members

At its next regularly scheduled meeting, the Board of Trustees of the KSOR Listeners Guild will entertain a motion to change its legal name to *The Jefferson Public Radio Listeners Guild* to more accurately reflect recent changes in the organization. If adopted, the name *The Jefferson Public Radio Listeners Guild* would replace all references to the *KSOR Listeners Guild* within the organization's by-laws as part of the Southern Oregon State College Foundation. Any members wishing to comment on this issue should direct a letter to: Peter Sage, President, KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520, by September 15, 1992.

Ashland violinist Sherry Kloss and pianist Mark Westcott will perform a special benefit concert for the Betty Long Unruh Theater in Roseburg where the event will be held on Saturday evening, September 19th at 9pm. Proceeds from the concert will support building a carpentry workshop to be used for set construction for the theater. Featured on the evening's program will be the music of Brahms, Schubert, Fauré, and arrangements by Heifetz of Prokofiev, Foster, and Albeniz. Master classes will be conducted on Friday evening, September 18th—also at the Betty Long Unruh Theater. Admission to the concert includes complimentary wine and hors d'oeuvres—black tie is optional. Tickets are available at Rickett's Music Store, Umpqua Valley Arts Center, Fullertons Drug Store, or by calling the theater at 673-2125.



Will White

Continued from page 17

ed, taking in meals at different houses and wandering the streets without the watchful eyes of officials on me.

In my quest to bring back as much of my experience as possible, I travelled with a 35mm and video camera, making sure everything was preserved and nothing lost. My first new friend, Sergei who called himself George, became my constant companion, videographer and translator in exchange for lessons in American slang. From the nine hours of footage we shot, I have crafted a 30 minute travel-log into the studios of the unofficials and throughout the streets of Leningrad. This video will be presented at the opening reception for the exhibition at the Rogue Gallery on Saturday, September 19, at 5pm. Please join me in welcoming these works to the Rogue Valley.

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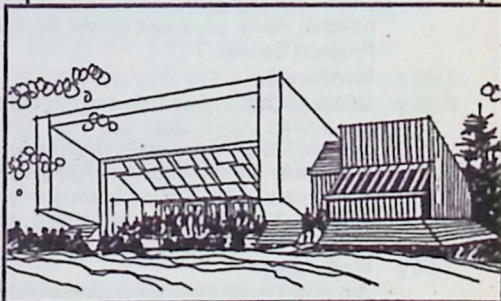
CARMEN

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Help Pave the Way to Britt!



Britt Festivals plans to begin a construction project this fall to improve access & comfort at the Britt Park for disabled and elderly. Only half of the \$200,000 needed to complete the project has been raised. Please help by sending a contribution of any size to Britt's "Pave The Way" fund: PO Box 1124, Medford, OR 97501 or call (503) 779-0847 for further details.

Thank you

News & Information

KSJK 1230 AM

KSJK programming is subject to pre-emption by coverage of conferences, congressional hearings, sports, and special news broadcasts.

Monday through Friday

- 5:00 a Monitoradio Early Edition**
Pat Bodnar hosts this weekday news-magazine produced by *The Christian Science Monitor*.
- 6:00 a BBC Newshour**
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.
- 7:00 a Morning Edition**
The latest news from National Public Radio, hosted by Bob Edwards.
- 10:00 a Monitoradio Early Edition**
- 11:00 a The Talk of the Nation**
NPR's new daily two-hour call-in program hosted by John Hockenberry and Ira Flatow. Intelligent talk focusing on compelling issues: society, politics, economics, education, health, technology, with special emphasis on issues that will decide the 1992 elections.
- 1:00 p MONDAY: The Talk of the Town**
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- TUESDAY: Soundprint**
American Public radio's weekly documentary series. Repeat of Saturday's program.
- WEDNESDAY: Crossroads**
NPR's weekly magazine devoted to issues facing women and minorities.
- THURSDAY: Living on Earth**
- FRIDAY: Magnificent Obsession: True Stories of Recovery**
An innovative documentary series which presents true stories of recovery from alcohol and/or drug dependency, told by those living the experience.
- 1:30 p Pacifica News**
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 p Monitoradio**
- 2:00 p MONDAY ONLY: The Jefferson Exchange**
Ken Marlin, Joyce Oaks and Wen Smith host this call-in program dealing with important public issues ranging from health care to the timber industry to gun control. Phone in your questions and comments at 552-6779.
- 3:00 p Marketplace**
Jim Angle hosts this daily business magazine from American Public Radio.
- 3:30 p As It Happens**
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.
- 4:30 p The Jefferson Daily**
JPR's weekday news magazine, including news from around the region.
- 5:00 p All Things Considered**
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's news magazine.
- 6:30 p Marketplace**
A repeat of the 3:00 p broadcast.
- 7:00 p MacNeil-Lehrer Newshour**
A simulcast of the audio of PBS's television news program.
- 8:00 p BBC Newshour**
- 9:00 p Pacifica News**

- 9:30 p All Things Considered**
A repeat of the 5:00 p broadcast.

Saturdays

- 6:00 a Weekend Edition**
NPR's Saturday morning news magazine.
- 11:00 a Whad'Ya Know?**
Not much. You? Michael Feldman, public radio's Groucho Marx, with his weekly comedy quiz (?) show.
- 1:00 p Milky Way Starlight Theatre**
Produced by Jefferson Public Radio, this weekly program explores the wonders of astronomy. Host Richard Moeschl, author of *Exploring the Sky*, is joined by Traci Ann Batchelder and Brian Perkins for a look at how our scientific culture—as well as cultures of the past—understands astronomy and the universe.
- 1:15 p SOSC Football**
Play-by-play by Tag Wotherspoon
Sep 19 Univ. of Puget Sound at SOSC
Sep 26 Humboldt State at SOSC
(These sportscasts will pre-empt the following programs: *Milky Way Starlight Theatre*, *Horizons*, *Parents Journal*, *Soundprint*, and *Talk of the Town*.)
- 1:30 p Horizons**
National Public Radio's documentary series devoted to women and minorities.
- 2:00 p Parents Journal**
Host Bobbie Connor talks with leading experts in the field of parenting.
- 3:00 p Soundprint**
- 3:30 p Talk of the Town**
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- 4:00 p Car Talk**
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 p All Things Considered**
Lynn Neary hosts NPR's daily news magazine.
- 6:00 p Modern Times with Larry Josephson**
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 p All Things Considered**
A repeat of the 5:00 p broadcast.
- 9:00 p BBC News**

Sundays

- 6:00 a Weekend Edition**
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy.
- 10:00 a Sound Money**
- 11:00 a CBC Sunday Morning**
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 p El Sol Latino**
Music, news and interviews for the Hispanic community in the Rogue Valley—*en español*.
- 8:00 p All Things Considered**
- 9:00 p BBC News**

Pond

An excerpt from the forthcoming book by Sandra Scofield

It was an afternoon in late August, when people who could stay indoors did so, while others sought shade along the edges of buildings or other structures where they were obligated to be. The sun this time of year seemed to have bled its yellow, to have drained the West Texas sky and spilled almost without boundary onto the scruffy ochre plains. People dreaded the wind that came up hot and gritty. It obscured the last pale patches of sky. In August, color was forgotten. There was no blue, no green, no true yellow. Sand was a color, heat was a color.

A man was leaning against the side of a pickup bed, one foot propped against the wheel. He wore jeans, a blue plaid shirt with rolled-up sleeves, wine-red ropers, and a bleached, once-black cowboy hat with a curled front brim. His visible flesh—hands, face, lower arms, the back of his neck—was burned a tan the hue of a dirty bruise. Anyone would know him for a roughneck. He was thirty-eight, slim-limbed, with a beer drinker's sloppy belly. He spat in the dust and packed a plug of tobacco under his lip, staring out over the mesquite in the direction of a pumpjack. With his left hand he held a .22 rifle, propping the butt against his raised thigh.

Behind the man and his truck, thirty feet away, lay a dry stock pond, gouged out of caliche, four to four and a half feet deep in the center. It was about the size of the man's bedroom on North Buckhorn back in Basin. Off-center, toward the lip opposite the side of the pit where the man stood, a trickle of water came from below ground and darkened the rock for a few feet, then dried. In the spring, if it rained, the pit became again a "pond," but now it was no more than another scar on the face of an ugly landscape.

At the apex of a triangle, its base the line from man to pit, a girl sixteen years old sat on the ground cleaning rabbits the man had shot. She was turned away from him. Several times she shielded her eyes and stared out toward the pumpjack. Once she did this at the same moment as the man, who was her father. Then she went back to her bloody work. She was making two piles. One, on a rectangle of torn plastic sheeting, was of cottontails, which they would take home to eat. The other was of jack rabbits. Some of the jack rabbits were whole, merely tossed aside, of no use past sport, but there were a few that, shaken, spilled bladder and bowels onto the sand. The girl skinned and gutted the cottontails, working carefully.

She wore clothes much like her father's, except that her boots were brown, and she was hatless. The sun glinted off her pale hair, like off metal, and washed out the features of her face. The man, staring past her, saw a long stripey patch of blue wavering in the distance. Glimpsing a

Continued on page 40

This passage opens Sandra Scofield's new novel, *Walking Dunes* (September), about 1950's teenagers who "live on the edge of a knife." Ms. Scofield's novel *Beyond Deserving* was a 1991 National Book Award finalist, and winner of an American Book Award from the Before Columbus Foundation. *Beyond Deserving* is now a NAP (Plume) paperback.

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

Arts Events

Guide Arts Events Deadlines:

October Issue: September 15

November Issue: October 15

For more information about arts events,
listen to the

Jefferson Public Radio
Calendar of the Arts broadcast
weekdays at 10 am and noon.

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1 thru 3 EXHIBIT: Hanson Howard Gallery presents paintings by Judy Morris and sculpture by Claire Barr Wilson. Call for information. Hanson Howard Gallery • 82 N. Main Street (503) 488-2562 Ashland.

1 thru 3 THEATER: Dark Horse Theatre and Anyone's Guess Creative Productions presents Beauty and the Beast. Original music composed by Ross Welcome. Admission and unlimited seating at RCC Concert Bowl. Advance tickets available. Call for information. Rogue Comm. College • 3345 Redwood Hwy. (503) 476-1401 Grants Pass.

1 thru 17 EXHIBIT: Umpqua Valley Arts Association presents Bill Ahlvers, Louise Ahlvers, and Ginger Updegrave and Drawings, Paintings, and Sculpture at H.B. Ford Gallery. Umpqua Valley Arts Association 1624 West Harvard Blvd. (503) 672-2532 Roseburg.

1 thru 29 EXHIBIT: Brown Trout Gallery presents Whimsical Wildlife. Interpretations of the whimsy and mystery of the Natural World. Artists wishing to exhibit contact gallery. Brown Trout Gallery • 5841 Sacramento Ave (916) 235-0754 Dunsmuir.

1 thru 31 EXHIBIT: Karl Barron presents Watercolor and Still Life by Gwen Stone. The Shasta Valley artist is best known for her oriental-style collages. The collection is featured at the Primavera Cafe Gallery in Ashland at the corner of First and Hargadine. Karl Barron • 17530 Pilar Road (916) 938-3260 Montague.

1 thru October FESTIVAL: Ashland's Marketplace presents Open Air Arts and Crafts by local artists behind the Plaza along the creek. Music is featured at various times by local musicians.

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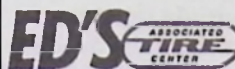
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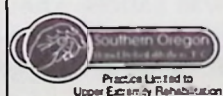
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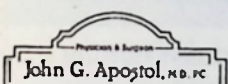
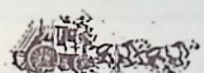
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thru 10/31 • Romulus Linney's *Heathen Valley*
For more information and free brochure:
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P.O.Box 158 • Ashland, OR 97520
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- 3 FESTIVAL: The Roseburg Folklore Society presents RFS Folk Festival at Millsite Park Amphitheater, Myrtle Creek, 6:30-8 PM. Admission Free. Public Welcome. Roseburg Folklore Society • Millsite Park (503) 673-9759 Myrtle Creek.
- 4 thru 6 THEATER: Gold Beach Chamber of Commerce presents the mystery thriller, *An Act of the Imagination*. A novelist's boring life is filled with suspense after he writes an adulterous novel. Call for ticket information. Gold Beach Chamber of Commerce 1225 S. Ellensburg (800) 525-2334 Gold Beach.
- 4 thru 30 EXHIBIT: Hanson Howard Gallery presents Paintings and Pastels by Robert C. DeVoe and Anne Greenleaf. Call for Gallery days and times. Hanson Howard Gallery • 882 N. Main St. (503) 488-2562 Ashland.

One-of-a-Kind Art and Furniture

Mitchell and Linda Powell of Ashland and Reid M. Martin of Portland are presenting a gallery showing of "One-of-a-Kind Art and Furniture."

The show will take place in September at the Mitchell Powell Furnishings building, 287 4th Street in Ashland. Selected local artists and artists from the western United States will be participating. Reid Martin represents many artists who create furniture, hand-loomed rugs, and other decorative arts. Mitchell and Linda Powell produce fine, custom upholstery; offer "recycled" furniture from the '20s, '30s and '40s; and decorating services. They will be showing pieces of their "art furniture."



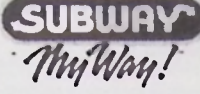
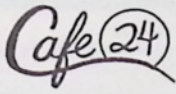


- 4 thru October 2 EXHIBIT: 4th Street Garden Gallery & Cafe present **Monoprints by Denise Kester and Steel Sculpture by Margaret Korishelli** of Morro Bay, California. Reception will be given September 7th from 5-7 PM. Gallery hours are Monday thru Sunday 5-7pm. 4th Street Garden Gallery & Cafe • 265 4th St (503) 488-6263 Ashland.
- 7 thru 13 EXHIBIT: Rogue Valley Art Association presents **Faye Cummings and Darryla Green-McGrath and Mixed Media Scrolls and Drawings, Video, Artist's Books, and Prints.** Rogue Gallery • 40 South Bartlett (503) 772-8118 Medford.
- 7 thru October THEATER: The Oregon Cabaret Theater presents the musical *Working*, based on the best-seller by Studs Terkel and featuring music by James Taylor. *Working* moves through the work day with dozens of people telling what they do for a living. Nightly except Tuesdays. Call for information. Oregon Cabaret Theatre • 241 Hargadine St (503) 488-2902 Ashland.
- 9 thru 14 CONCERT: Auditions for Rogue Valley Chorale will be held in preparation for the beginning of the Fall rehearsal schedule. Contact Director, Lynn Sjolund, 772-2163. The Chorale rehearses Monday evenings at 7:30pm in the music room of N. Medford High School. Rogue Valley Chorale • 380 White Oak Circle (503) 779-8179 Medford.
- 11 thru 13 WORKSHOP: Roseburg Folklore Society presents **RFS Campout**. Barn dances, music workshops, jam sessions, storytelling, children's activities. Call for information. Roseburg Folklore Society • Camp Tyee (503) 496-3911 Sutherlin.

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- 12 EXHIBIT: The Rogue Gallery presents 30th Annual Art Auction Circus. Steve Talbot, Auctioneer and Honorary Ringmaster. Celebrate three decades of arts viewing and doing. \$20 per person including dinner. Purchase tickets at Gallery prior to Sept. 5th. Rogue Gallery • 40 South Bartlett (503) 772-8118 Medford.

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- 13 thru October 16 **EXHIBIT:** *Selections from the Permanent Collection*, an exhibition of painting, prints, and Native American craft. Hours: Tues-Fri 11-5pm and Saturday 1-5pm. Schneider Museum of Art Southern Oregon State College Siskiyou Blvd and Indiana Street (503) 552-6245 Ashland.
- 17 thru October 10 **EXHIBIT:** Umpqua Valley Arts Association presents the Pottery Group in the HB Ford Gallery and Metal Sculpture by Walt Mendenhall. In Gallery II Oil Paintings by Dr. John Unruh. Call for information. Umpqua Valley Arts Assoc. • PO Box 1105 (503) 672-2532 Roseburg.
- 18 **CONCERT:** Roseburg Folklore Society presents Ramblin' Jack Elliott, Dust-Bowl Folksinger in the vein of Woody Guthrie and Jimmie Rodgers. Call for information. Umpqua Valley Art Center • 1624 W. Harvard (503) 672-2532 Roseburg.
- 18 thru 20 **FESTIVAL:** Gold Beach Chamber of Commerce presents the Ninth Annual Festival of Quilts. Vote for your favorite among a colorful show of home-crafted quilts shown at Docia Sweet Hall, Curry County Fairgrounds, 950 S. Ellensburg. Call for information. Gold Beach Chamber of Commerce 1225 S. Ellensburg (800) 525-2334 Gold Beach.
- 18 thru October 3 **THEATER:** Encore Presenters, Inc., presents *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* by Ed Gracysk. A James Dean fan club meets on the 20th anniversary of his death at the local five and dime store in Texas where his hit movie was filmed. Call regarding performance dates and information. Harbor Hall • 325 East Second Street (503) 347-4404 Bandon.
- 18 thru October 17 **EXHIBIT:** Rogue Valley Art Association presents *What is not Forbidden* by Soviet Outsider Artists. Call for information. Rogue Gallery • 40 S. Bartlett (503) 772-8118 Medford.
- 20 **CONCERT:** The Friends of Music present the Arthur Barduhn Trio. The Trio brings improvised jazz to the Redwood Theatre Stage, performing on the piano, accordion, vibraphone, trumpet and valve trombone. Arthur Barduhn will be joined by Bob Haick, percussion and Richard Shirley, bassist. Call for information. Friends of Music • PO Box 1660 (503) 469-9393 Brookings.
- 23 thru November 28 **THEATER:** Actors' Theatre presents *The Heidi Chronicles*, the 1969 Pulitzer Prize Winner by Wendy Wasserstein. Call for information. At The Miracle on Main • 295 East Main (503) 482-9659 Ashland.
- 24 **CONCERT:** Roseburg Folklore Society presents Jackie Schwab, Pianist for Civil War Soundtrack. 7:30 PM. Call for information. Umpqua Valley Art Galleria 1624 West Harvard Blvd. (503) 672-2532 Ashland.

Pond

Continued from page 35



couple of rabbits in the brush, he lifted his rifle and shot several times, barely to his daughter's left. One rabbit leaped away. He yelled at her to look for the other one. "You fetch it!" he called. He held his arm straight out.

The girl rose obediently, dropping the knife but not bothering to wipe her hands and arms. The front of her shirt and her pants were splattered. When she was on her way, he took a burlap sack from the pickup bed and went over to the place where she had been cleaning the rabbits. He put the cottontails in the sack, loaded them in the truck, placed his rifle in the rack in the cab, and wiped his hands on a rag from the floor. Only then did he look up, watching for the girl's return.

She was walking quickly now. She seemed to be headed toward the blue shimmering mirage, toward the horizon, which was far away. At first she carried the jack rabbit by its long ears, so that it dragged and bumped along the ground. When it caught in brush, she jerked it free; shortly, she pulled it up and draped it over her arm.

Her father yelled her name, Sissy. Wind was gusting, and as he yelled again, perhaps half a dozen times, his mouth was lined with dust, and his voice broke in hoarseness against the fierce wind. He coughed and spat furiously. The girl strode on, towards the north, beginning to look small. She was a small girl, about ninety-five pounds on a delicate frame. He grabbed his gun from the rack and fired it, not quite up but not really in her direction, either. She might not even have noticed, her pace was so steady and unchanged. She began to veer toward the east, perhaps spying the turnoff of a lease road where the walk would be easier. Her father spat again, then turned and fired straight into the pit, at the wet spot, spraying splinters of rock and clumps of dirt. He racked the gun and scrambled into the truck, pulling away fast in a cloud of dust. The horizon was smudged out by the rising storm. He thought urgently of a beer, a cigarette, his head and hands under a tap running cold water. He drove east, back toward Basin, away from the girl.

— Sandra Scofield

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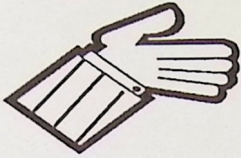


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